

Design

FOR ARTISTS, CRAFTSMEN, ART EDUCATORS AND HOBBYISTS

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"The Grape Vineyard"

Painted by Jon Gnagy

in this issue: "ART IN TELEVISION"

BY MARGARET WEISS



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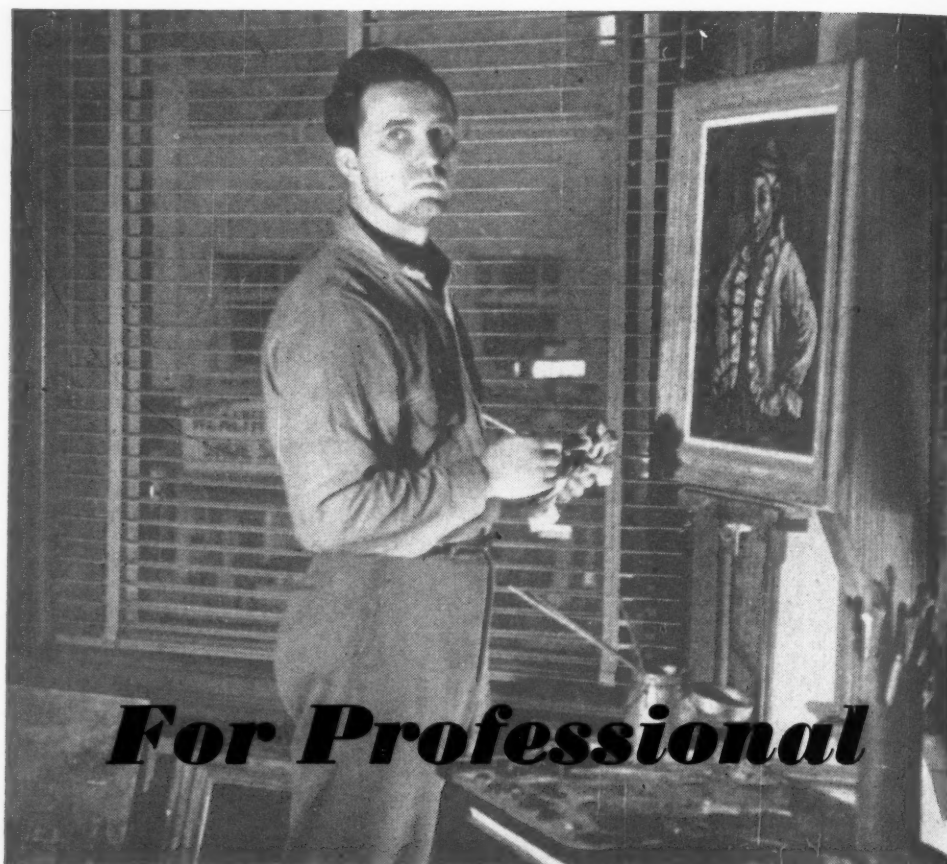
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THE APPETIZER

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Art Clubs of Washington: (2017 I St. N.W.)

Water Colors: Exhibition of Washington Water Color Society. Continuous thru Mar. 11th.

Illinois

Chicago Art Institute: (Adams & Michigan)

Perceptionism: An exhibit of abstract color studies in oils, by Bernard Sy-

mancyk, based on palettes developed by Faber Birren. Thru Feb. 28th . . . Curtis Prize Project Exhibition of architectural drawings, rendered by students of Illinois U. in color.

University of Illinois: (Urbana-Champaign)

Art Festival: 2nd annual Festival of Contemporary Arts, featuring present-day activity in painting, music, the dance and architecture. Feb. 27th to Apr. 3rd.

New Jersey

Montclair Art Museum: (So. Mountain Ave.)

Life in the '80's: Exhibition of costumes and accessories of the turn of the Century era. Backgrounds comprised of enlarged action photographs taken at that time. Starting Feb. 27th.

Ohio

Butler Art Institute: (Youngstown)

Pepsi Cola Traveling Exhibit: Prize-winners for 1948 competition, Mar. 15 to April 17th.

Dayton Art Institute: (Forest & River-view Aves.)

Matisse Drawings: Thru Mar. 18th. . . Alumni & Faculty School show thru Mar. 18th.

Columbus Gallery of Fine Arts: (E. Broad St.)

Painting Toward Architecture: From the collection of The Miller Company, thru Mar. 18th.

(Please turn to page 25)

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THIS MONTH'S COVER ARTIST: JON GNAGY



© BERNARD GOLDBERG

The gentleman behind the Van Dyke is one of America's leading exponents of art teaching via the new medium of Television. The services of Margaret Weiss, T-V producer and writer, were engaged to bring to DESIGN'S readers the story behind Gnagy's work. The article may be found on page 14.

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WRITE FOR SCHEDULE AND ACCOMMODATIONS LIST

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★ About Those Indexes . . .

In reply to letters by interested subscribers to DESIGN, notification is here given that the printing of a yearly index page has been discontinued. This space is now being devoted to additional feature material, which, in the minds of the Editorial Board, is of greater current interest to readers-at-large.

DESIGN PUBLISHING CO.

A VOICE FOR ART TEACHERS

an

Editorial

DURING the first week of April, the Eastern Arts Association will hold its annual convention in Boston. This branch of the N.A.E.A. is comprised of the art-educators who teach at schools along the Atlantic Seaboard and neighboring States. Other regional conventions are scheduled for following months of Spring. At this time we should like to inform our readers of the value of joining this worthwhile, important organization, which, in its true sense, is literally the Voice of the Art Teacher. The National Art Education Association, headed by Dr. Edwin Zeigfeld of Teachers College, Columbia University, has already passed the three thousand mark in membership and as such, is one of the most powerful art agencies in the country. The rights of the teacher and the promulgating of the place of art-education are the primary concerns of the N. A. E. A. The Association is non-political in nature and its qualifications may be met by any accredited art instructor.

The art teacher of Today needs a voice of this type. In times when money abounds, it is customarily the school teacher who is underpaid among skilled personnel. In the past, this has been due to the fact that the individual's voice was swallowed up in the crowd. Intelligent people today recognize the place of the Representative to speak for the individual. Three thousand or more voices can be heard more easily than solitary ones. The very nature of the NAEA assures, however, that this potential power will be used wisely. The N.A.E.A. is striving for the day when, by the guidance of its teacher-members, the Youth of America will mature to an appreciation and understanding of the art that is everywhere about us.

Next month, DESIGN will bring to you a special issue, contributed to and edited by leading art-educators of the N.A.E.A. Complimentary copies will be available to all attending the Eastern Arts Convention. ●



VOLUME 50 ● No. 6

MARCH, 1949

Gerry A. Turner, Managing Editor

Felix Payant, Editor

Winifred Evans, Circulation Manager

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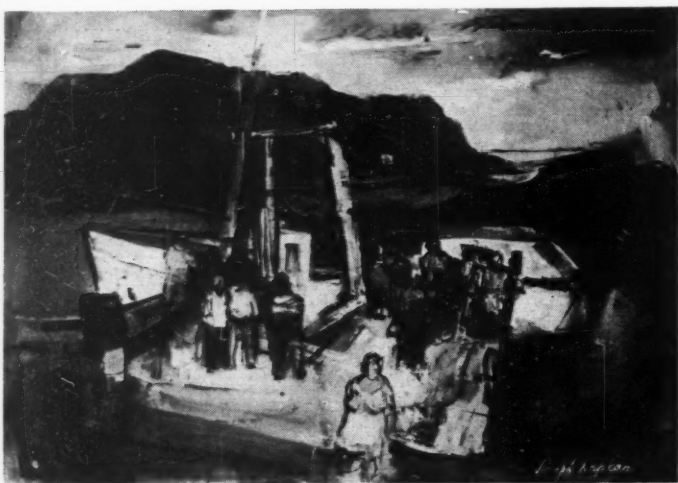
THREE PORTRAITS OF THE SEA

By
MEMBERS OF THE AUDUBON ARTISTS



THE DELUGE

By Gustav Rehberger



LANDING PIER

By Joseph Kaplan



VIEW OF GLOUCESTER

By Nathaniel Dirk

The Seventh Annual Exhibition of The Audubon Artists is a feature reported on Page 12 of this issue. The honorable mention paintings reproduced above are a fair indication of the work being done today by the society's talented artists.

Palette Notes

by

michael m. engel



As director of artists' relations for the firm of M. Grumbacher, N. Y. C., makers of artists' material, colors and brushes, the author of this column is in a position to answer all technical questions relating to the various facets of the work of the artist, art teacher and hobby painter. If, as a teacher or hobbyist, you have any questions relating to use of art materials, he will be pleased to aid you. Address him: GPO Box No. 284, N. Y. C. 1, N. Y.

DID YOU KNOW THAT:

TITIAN at 98 years of age is said to have painted a picture in exchange for a burial place In an effort to eliminate the art forger, MRS. ELIZABETH R. GARDNER, American sculptor, has had her fingerprints recorded by the police, suggesting that artists thus record their paintings and works of art Among the unique collection of artists' autograph letters in the permanent library collection of the METROPOLITAN MUSEUM is one from JOHN RUSKIN reading: "Enclosed is an envelope for the number of stamps required; I do not choose to give gratis my books which cost me 40 years of experience." There are two busts of J. Q. A. WARD in the HALL OF FAME, one by himself and the other of him by HERMON A. MacNEIL WHISTLER once challenged GEORGE MOORE, literary figure and art critic, to a duel GEORGE BELLOWS studied under HENRI at the NEW YORK SCHOOL OF FINE AND APPLIED ARTS AUGUST BENZIGER, American artist who painted three Popes and three Presidents, offered the Grand Hotel (which he built in Switzerland) to the United States Government during World War I CHARLES WILSON PEALE, pupil of COPLEY, was also a coachmaker, silversmith, modeler in wax and a dentist PAUL REVERE was said to have carved a set of false teeth for GEORGE WASHINGTON from ivory Posters were said to have first been made during the XVI Century JOHN SINGER SARGENT said "every time I paint a portrait, I lose a friend." JOSEPH JEFFERSON, noted American actor, was a professional painter who regularly exhibited and sold his landscapes LEONARDO DA VINCI never married Only forty authentic VERMEERS have come down to the present day ANTON MAUVE, Dutch painter, refused to continue to teach his cousin, VINCENT VAN GOGH, because he said "Vincent did not know how to draw." JAN VAN EYCK signed many of his paintings "ALS IK KAN". . . . PICASSO designed the costumes and scenery for STRAVINSKY'S suite for the ballet, "PULCINELLA". . . . FRANS HALS was the teacher of the first notable woman painter, JUDITH LEYSTER GEORGE GIBBS, noted Philadelphia painter, was also the author of twenty-five novels This month I shall reward any artist or art teacher who writes me a chatty letter about the art progress of their city, county or state, or sends me any newspaper clippings about their local exhibitions. To each of my correspondents I will mail post free, an eight page monograph, with full color plate, describing the painting methods of the late John F. Carlson, N.A. . . . Let me hear from any who desire answers to their color problems.

BILLBOARDS

of

Tomorrow

THE CARNEGIE INSTITUTE OF TECHNOLOGY MAY DO AWAY WITH ROADSIDE EYE-SORES IN A REVOLUTIONARY WAY.

IN answer to the rising motorist complaint about highway signboards, Carnegie Institute of Technology student-artists, in the Painting and Design department of the School of Fine Arts, have designed the billboard of tomorrow which can not only be seen — but *seen through*.

The new Carnegie "billboards" are stylized, three-dimensional structures embodying a minimum of written message and the very maximum of eye-catching, interest-holding display force.

Richard I. Felver, Associate Professor of Industrial Design at Carnegie, states that the designs will deliver a message either by direct association with an object; or by their structural form — dignity can be expressed by formal vertical lines; richness by texture; excitement by diagonals, curves and contrast.

Utilizing common building materials such as steel, concrete, iron, rope, and wood, the "outdoor displays" are intended to be as interesting and attractive as a work of sculpture and architecture.

Expressive of our times, the new displays are intended to interest by their novelty and to attract attention by their forceful and attractive appearance.

The unique element of these new type "billboards," according to Felver, is the fact that they take advantage of everything that can be seen: colors; textures, lines, depth, and air.

Felver points out that the use of space is of special interest, since it is "free as the air we breathe." This should result in somewhat lower costs for "the more use we make of nothing (air), the more economical our design. We get effective size with a minimum of material."

The technical and engineering aspects of the outdoor displays have not been overlooked. In fact, the design models, built of paper, presented technical problems in themselves since paper is rather weak even for construction thirty inches high.

Although they do not resemble the usual type of engineering structures, the new displays are "cousins" of cranes, bridges, and roof trusses. As design elements, they are "engineered" to be expressive as well as to hold up against gravity.

"Because they are intended to support no more than their own weight (which nevertheless presents a considerable problem)," says Professor Felver, "they permit a freer use of materials than works of a traditional engineering nature."

"The rearrangement of present structural methods and materials allows richness. The displays have a three dimensional aspect which gives depth, and a sense of 'in and out, around and through.' This aspect gives a relative movement to the elements as one moves on foot or in an auto past the display." ●



Lois Tankey finds this futuristic, three-dimensional billboard, created for a watch manufacturer, "Way ahead of its time". Nevertheless, she approves of Student Don Snyder's design.



Roger Protas, Carnegie Tech. student, carefully checks the design of a "see-thru" outdoor billboard display.



AN ADVENTURE IN HOME DECORATING

BY

ARTHUR KATONA

Dept. of Effective Living, Michigan State College

HOW AN ENTIRE FAMILY CAN MAKE AND CHOOSE ITS OWN WALL HANGINGS

WOULD YOU like to make the beautifying of your home a family adventure . . . an adventure in creative making and creative buying? Many lovely things may be fashioned to hang on walls and a rich variety of paintings may be purchased from artists who are unknown and who would be glad to find an audience for their work. It will be lots of fun to work out designs and patterns for your wall spaces.



Finger painting lends a modern touch . . .

All of us want to fix up our home so that we may live gracefully, as well as in comfort. Most of us play safe; we hesitate to be different. We buy popular reproductions of the old masters in the art shops and slick decorations from the stores. We tend to be ashamed of anything that looks homemade, when we should be proud of it. It is this very quality of "homemadeness" that makes a decoration distinctive and gives it a charm all its own.

So few of us realize how creative and

original we can be! We would probably agree that one should express his own personality and not lean on the accepted and conventional, but we have not learned to "let ourselves go" creatively. Most people simply don't make use of their imagination and hands . . . and our imagination is richer,* our hands defter than we think.

Our home is uniquely our own; let our furnishings make it such. The whole family will take pride and satisfaction in creating and displaying originals. This will promote a variety of decoration and, at the same time, will enlarge the cultural growth of the family. An active interest in the arts brings added understanding and appreciation of them.

Now, what kind of originals may the family make and where may they buy "first" paintings?

FAMILY PROJECTS

Members of the family may try their hand at any or all of such arts and crafts as oil painting, water color, pastel, color design, weaving, hooked rugs, applique, or embroidery. Standard textbooks are easily available for information on tools, materials, and methods. You may have to lean on these books for technical knowledge and direction, but beyond that, go your own way.

For example, in painting: paint as you feel, free and easy. You can always consult an art text for details about brushes, pigments, canvas, paper, and their handling, but when it comes to actual performance, *be yourself*. Don't be concerned with purely academic rules or "arty-arty" prescriptions.

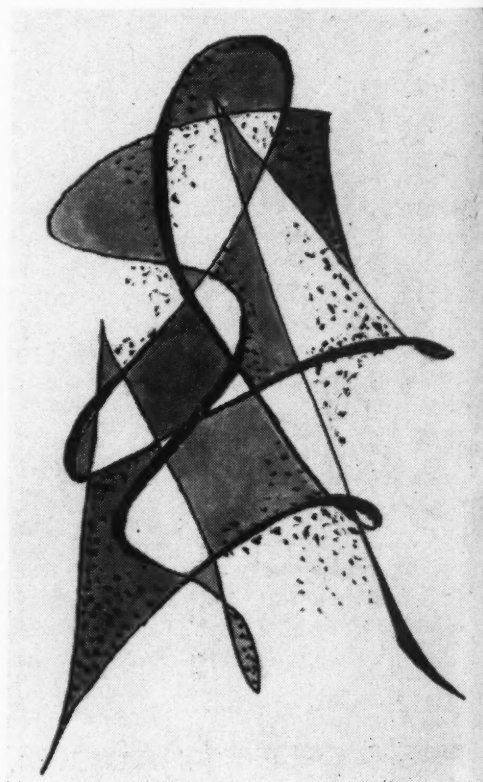
Unfortunately most schools make little or no provision for truly creative activities. I have known persons eager to do art work of their own, who have gone to the schools for help and all that was afforded them was the traditional art course. Unfortunately again, most students seldom get past the routine art courses. Too many schools do not foster an inward drive, but set up an outward compulsion heavy with rule and tradition. Perhaps the home may bring the school into line with social need.

In early primitive times, everybody took part in arts and crafts. All were artists. As moderns, we need to practice the primitive ideal of community participation. We will be the happier for it. The arts, like many things, begin at home.

Finger paintings and "scribble-designs" may liven a wall in a pleasantly surprising manner. Try matting and framing a finger painting or scribble-design. You will be amazed how much is added, how gratifyingly "finished" it becomes.

Scribble-design is intriguing fun for everybody in the family. One never knows how a design will turn out. It may be used as a game to "diagnose" and "compare" personalities. The object is to draw intersecting lines in an easy, curving motion—fancy free—on a piece of paper; then fill in contiguous spaces with one or more colors. An original design emerges right under your eyes and you will be charmed at the completed pattern.

(Please turn to page 25)



Try scribble designs to add zest and variety to your rooms.

Brackman

PAINTS A

"PORTRAIT OF JENNIE"



BY

GERRY A. TURNER

IT was a case of Muhammad coming to the Mountain recently, when a major Hollywood studio wanted to commission a painting by Robert Brackman. The central prop of David O. Selznick's motion picture version of the Robert Nathan best-selling book, "Portrait of Jennie" is an oil painting of the heroine. The artist was requested to hop the next plane for Hollywood, so that he might get right to work. Brackman, however, had no intention of leaving eighty-odd students in the midst of classes at his home in Noank, Connecticut. He turned down the offer. If this was rather unorthodox behavior in answer to a Hollywood summons, Mr. Selznick took it in good grace, for the entire company was hastened all the way from California to Brackman's country home, and it was there that the portrait of Jennie was painted.

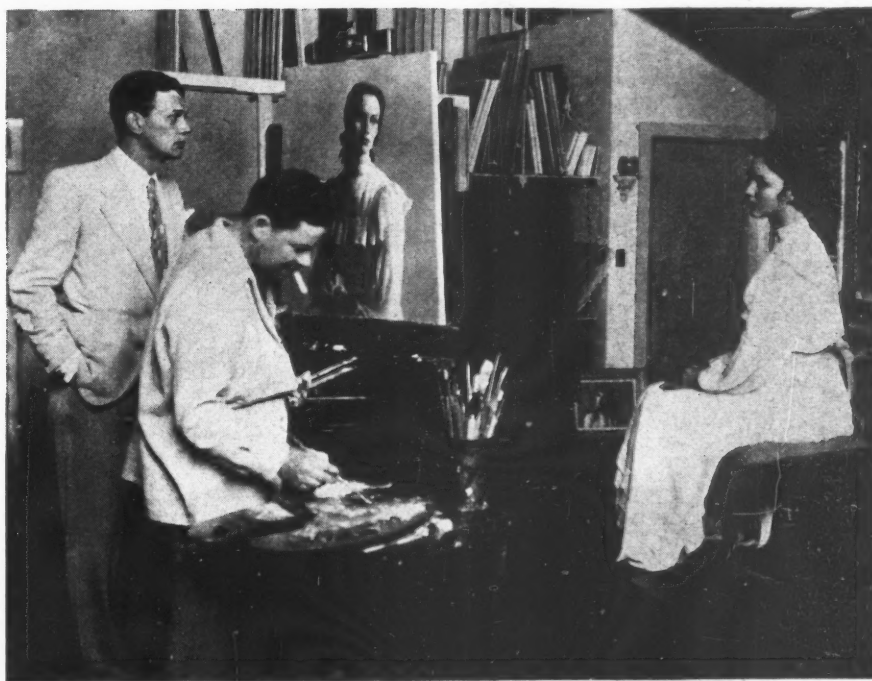
Russian born Robert Brackman came to America when he was twelve years

old, and it was not long before he was enrolled in the Francisco Ferrer School. This was followed by a period of study at the National Academy of Design, and then came private tutelage under the watchful eye of famed George Bellows and Robert Henri. By his twentieth year, Brackman had begun to exhibit and win prizes. Museums started to collect his work and the same Academy of Design at which he had recently been a pupil, elected him to active membership.

The artist has, for several years, (he is now fifty) given his time to the guidance of young talent. He often appears at the Art Students' League in New York City to lecture and has conducted his own private school in Noank for many seasons.

Although he was reluctant to reply to Hollywood's beckoning finger, Brackman thoroughly enjoyed the job of painting Jennifer Jones' portrait for the motion picture. "She is an excellent model," he states. "She works with you and is responsive to the artist's directions."

Miss Jones posed for the portrait every
(Please turn page)



Brackman turned down The Studio's request to come out to Hollywood, so David O. Selznick promptly dispatched his stars and an entire company to the artist's residence in Noank, Connecticut. Here, Brackman is seen at work on the portrait, while Joseph Cotton studies his technique.



These three steps in the actual painting were photographed as work moved along. In the first, rough outlines are still evident, and general tonal areas have been applied. The photo at bottom left indicates the portrait in a more advanced stage, with most of the actual rendering completed. The final cut shows the finished portrait, all detail work having been applied. A characteristic of Brackman's work is his restraint in selection of color. The "Portrait of Jennie," which is reproduced in full color on our back cover, is scheduled for exhibition, along with a number of pastel sketches of the model, at the Metropolitan Museum of Art, in New York.





Brackman almost never makes preparatory sketches for his oil portraits, but he likes to do a number of portraits in pastel, before turning to his canvas, as in this charming rendition of the twelve year old "Jennie". Jennifer Jones posed several hours each day in the costumes representing various stages in the life of the strange heroine.

day for three hours until its completion. Most of this time, co-star Joseph Cotton, who plays the part of an artist in the film, hovered at his side. Cotton is an actor trained in the thorough ways of the legitimate theater, and is, as Brackman was to learn, an acute observer. When movie-goers see Joseph Cotton at work in the film, they will be watching a literal translation of Brackman's brushwork and every movement.

A PAINTER OF RESTRAINT

Robert Brackman has a style to his painting that may best be described as one of exquisite restraint. His color range is full, but over the final result lies a haze of suffused light that takes the harshness from the pigment and leaves a compelling tonality. He never works from sketches, but prefers to mentally conceive the painting and then to attack the canvas directly. His personal palette contains Grumbacher colors, and he prefers subdued hues, reserving brilliancy only for accenting focal points. So concerned is the artist with "the drama of light" that the observer will almost never find any color on a Brackman painting which may be said to have come fresh from the tube.

He prefers to build up the background areas with tones of gray, which afford greater contrast to the more or less subdued pigments of the brighter areas.

Brackman points out his own distinctive peculiarities as a preference for the use of dry pigment, and an abstinence from the use of any additional medium other than the paint itself. When paint

builds up too heavily, he scrapes it off with a palette knife and begins anew.

Although Brackman doesn't make preliminary sketches for his paintings, he nonetheless, is always drawing. He likes to occasionally get away from paint, and at such times he prefers to work in pastels. His pastels, as a matter of fact, are admired quite as much as his oils and may be found in the collections of museums throughout the country. Before tackling the actual painting of Jennifer Jones for "Portrait of Jennie", he first made several pastel studies. He has done this also with his commissions from Anne and Charles Lindbergh.

Brackman likes to recall one of his more difficult assignments of a few years back—a portrait of Secretary Stimson, done under the most inopportune conditions possible. "It was at the height of the war crisis," he explains. "All the time I was furiously painting away, Stimson was conducting heated interviews with no less than six top-level generals!"

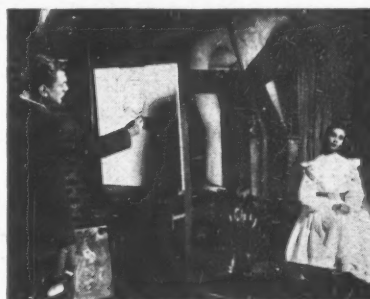
A painting by Robert Brackman is a prized possession, demanded by many, afforded to few. He has made a number of portraits, among which are those of John D. Rockefeller, Jr., the Lindberghs, Alvin T. Fuller, former Governor of Massachusetts, and Francis Weld, President of the Harvard Club. His future, of course, is assured, but he has no particular desire for money, other than to spend it upon his two small daughters, his charming wife and upon their Connecticut home. The simplicity that is the keynote of his painting controls his life. ●

Scenes from the Motion
Picture Version of

"Portrait of Jennie"



Discouraged and out of work, artist Eben Adams tacks a canvas to the frame, preparatory to beginning a portrait.



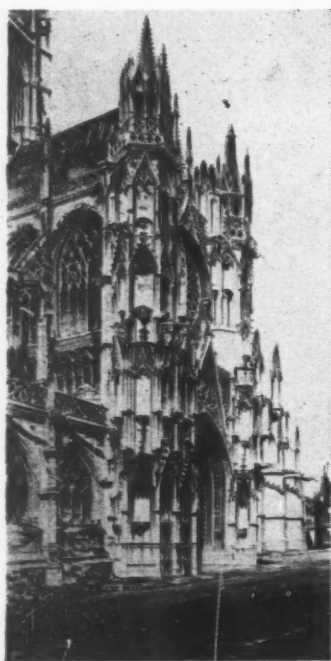
Seeking inspiration, he wanders through the park one evening, and comes upon a young girl skating. There is something about the child that fascinates him, and he asks her to pose for a portrait.



As his work progresses at infrequent intervals, it seems to him that the strange Jennie has matured into a lovely woman before his eyes. The finished portrait is acclaimed by art critics, but in the midst of his new-found success, poignant tragedy strikes.



SEVENTH ANNUAL EXHIBITION:



"MEMENTO VIVERE"

by

John Taylor Arms

★ GRAPHIC ARTS GOLD MEDAL

THE AUDUBON ARTISTS SHOW

SINCE its inception in 1941, the Annual Audubon Artists Exhibition has been a highlight of the winter season. Under the directorship of Ralph Fabri, its current President, the Audubon has consistently selected a diversified cross-section of contemporary art, which places few limitations on style or subject matter, other than it be of high quality and innate sincerity. In Fabri's words, "The 'Modern Art' of today becomes the Traditional Art for future generations." In the illustrations shown on these pages the reader will find no particular line of demarcation, for The Audubon has successfully lived up to its credo of selecting paintings and sculpture on the basis of merit, rather than subject, style or "school."



"ROCKS, SEA AND MOONLIGHT"

Jean Liberte

"THE WEB"

Charles Schucker



"MORNING"

by Jay Roland

★ WATER COLOR GOLD MEDAL AWARD



"DERELICT":

By I. Friedlander

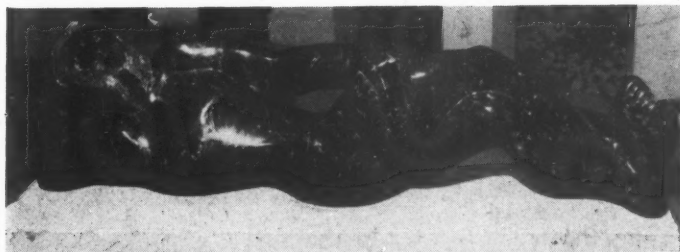


"KING DAVID"
Oliver O'Connor Barrett



"ST. FRANCIS"

Jean DeMarco



"MARBLE FIGURE"

Koren Der Harootian

★ SCULPTURE GOLD MEDAL



"SATURDAY RUSH"

By Louis Bosa

★ OIL PAINTING GOLD MEDAL



"SOUTH STREET"

Lee Aronsohn

VIDEO-ART:

SEEING IS BELIEVING

THERE'S AN ART CAREER IN TELEVISION, AND VERSATILE JON GNAGY IS ITS PROPHET



EWING GALLOWAY, N. Y. C.
TV audience is "at home" with art when Jon Gnagy presents YOU ARE AN ARTIST each week over NCB. Sketches submitted by home viewers are shown and discussed on the program.

"TV can do for art what radio did for fine music. . . . In television, art instruction puts its best foot forward and makes seven-league strides" says Margaret R. Weiss, New York TV producer and writer, who presents this provocative story on Jon Gnagy, exclusively for DESIGN readers. . . .

BY

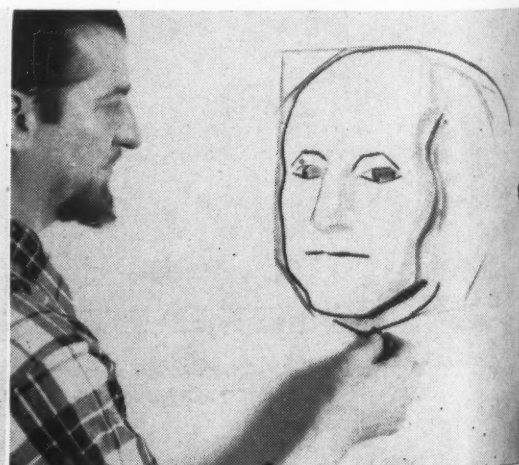
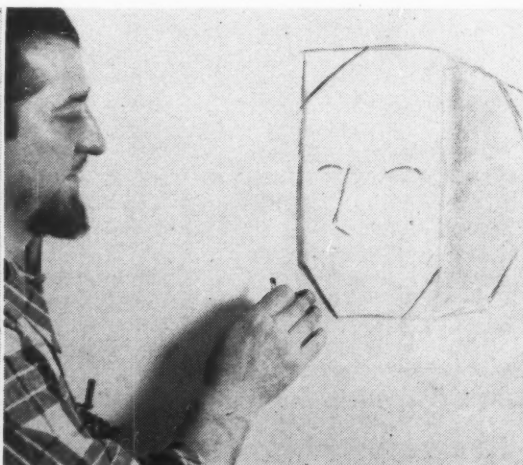
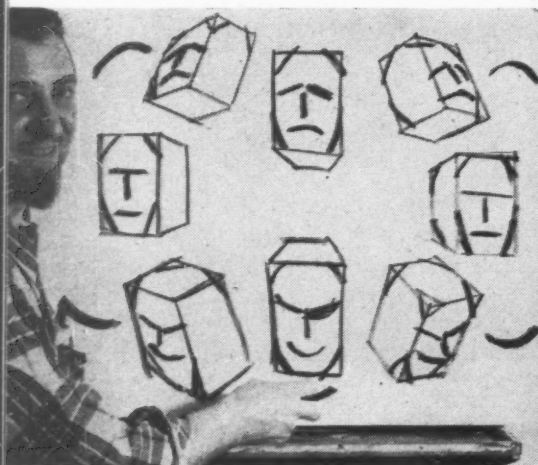
MARGARET R. WEISS

EVERY Tuesday night at 7:30 the strains of Strauss' "Artist's Life" introduce one of television's most popular programs. For video fans it is a show that really needs no introduction. Today, with the program having run for almost three years, a "family" audience of more than a million viewers avidly await Jon Gnagy's weekly presentation of "You Are an Artist."

Good humor and neat goatee in full view, plaid-shirted Mr. Gnagy steps before TV cameras to demonstrate with pencil and sketch-pad his simplified method of drawing. Each program presents a step-by-step lesson in the use of the basic forms of ball, cube, cone, and cylinder. Under Gnagy's deft strokes, these swiftly take shape as familiar objects in a still-life, landscape, or figure composition. A tree-stump, for example, becomes a matter of combining a cylinder with several cone forms for the roots; a peak-roofed house comprises one or more cubes with diagonal half-cubes perched on top.

VIDEO-ARTIST JON GNAGY DEMONSTRATES THEM

PHOTOS BY RALPH



Step-by-step, the basic forms of ball, cube, cone and cylinder evolve into

To the accompaniment of Gnagy's engaging commentary, a picture is born; a landscape of vast depth; interplay of light and shade; barn, field, and mountain in the distance; a tree dominating the foreground. The artist explains how the source of light determines which side of the tree lies in shadow, and how converging furrows create an illusion of depth or distance.

Gnagy's program entails audience participation in the truest sense of the term. Believing that everyone is an artist, he urges his audience to get out pencil and paper and sketch along with him. (Samples of this "homework" submitted by viewers are frequently shown and discussed on subsequent shows.) Members of the Gnagy audience learn to think and see 3-dimensionally—a mental process is added to the physiological function of seeing. An image entering the eye and brain is reproduced on a sketch-pad by a definite, logical process; shape becomes form when the basic law of third dimension is employed.

Many people have asked Jon Gnagy how he prepared for his present topflight position in TV. He tells it this way: After twenty years of varied art career—as aeronautical illustrator, camouflage technician, layout artist, package designer, and art director—he was still searching for the answer to what art is all about.

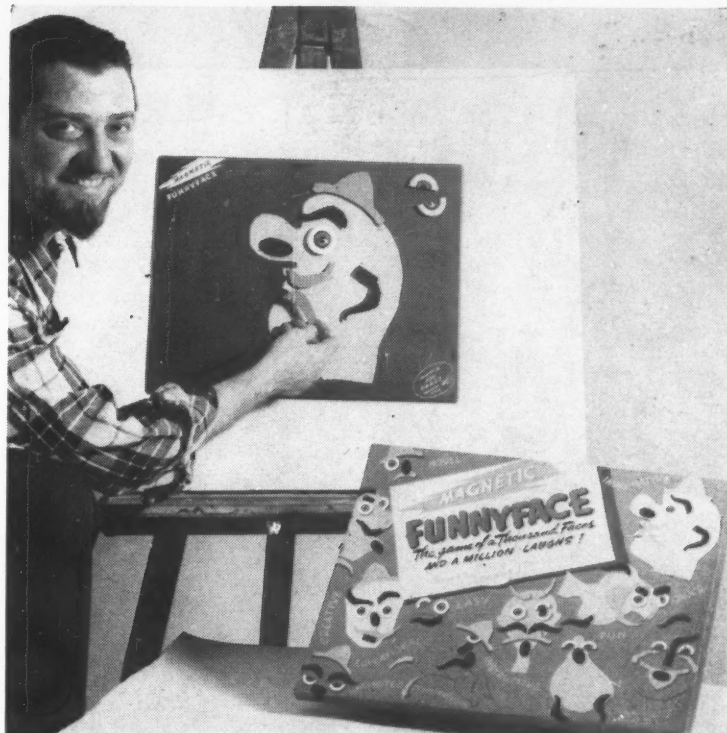
"I sat down and wrote out all the words I knew about the subject. They didn't fit into anything I had ever read about art but rather into science. . . I developed a chart which traces the creative process in the human mind, the expression of an inner feeling evoked by one's impressions of the material world, the expressions of feelings and ideas beyond the level of words—in terms of line, shape, form, tone, texture, light and shade."

On the basis of his own personal experience, Gnagy learned that art expression could have a therapeutic effect on shut-ins, as well as on individuals ill from overwork, frustration, and inhibitions. He formulated a simple, direct method of teaching that produced creative reactions in even the rankest beginner.

With the founding of his own school in New Hope, Pa. and New York, the artist's methods and theories were put to the rigid test of practical application. Coming through with flying colors, the Gnagy system of art instruction was successfully established. The artist's fame spread; other schools and colleges invited him to serve as visiting lecturer.

But Gnagy wanted broader horizons for his contention that "anyone is inherently an artist . . . And this latent talent can be brought out by encouragement, constructive criticism, and a little training." And so he originated his television series—simple in format, designed for a wide audience, satisfying to the artistic leanings of both amateur and student.

Judging from extensive fan mail, the appeal of "You Are an Artist" knows no limit as to age or sex or profession. Basically it appeals to the "doodler" in everyone; to the serious art student in particular, it is a refresher course in the funda-



BERNARD GOLDBERG PHOTO

Gnagy designed his educational game, *FUNNY-FACE*, as a drawing aid for those who have complained "But I can't even draw a straight line!" Movable pieces on a magnetic board make possible hundreds of compositions as swiftly as one can say "Funny-Face"!

mentals of drawing and composition.

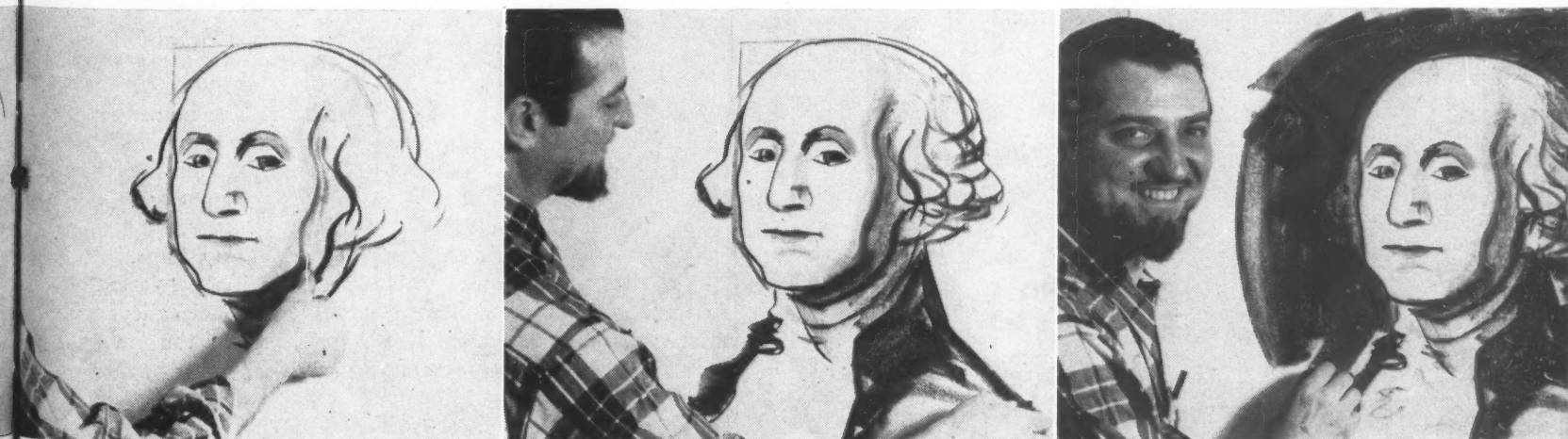
In every show—whether the theme is June moonlight or George Washington—Gnagy's format includes *action*, *growth*, and *pay-off*. The result? A pleasing unity—much as you would find in any good artistic, musical or literary composition—and something very similar to the satisfaction of completing a jigsaw puzzle or winning a game of solitaire!

Out of this television series has come Gnagy's inspiration for other media of teaching art on a mass scale. He has a number of 16mm. films in preparation, is the designer of a magnetic toy and game currently going on the market, and has authored the popular book, "You Are an Artist," based on the principles demonstrated on his program.

Jon Gnagy has carved a unique art career for himself in the newest visual medium of education. We in the television industry agree with program-director Don Hirst: "There would appear to be something deeply significant in the popularity of an 'art teacher' in the so-called entertainment world—something which very likely gives us a pre-glimpse into a whole new field of education and a foretaste of a substantial rise in the general level of culture. ●

SIMPLICITY OF HIS BASIC DRAWING LESSONS

OS BERNARD GOLDBERG



Portrait of George Washington, before the television audience's eyes.

EXPLORING NEW HORIZONS WITH ART

Students at Cleveland, Ohio Public Schools are encouraged to open their eyes to the fascinating facets of their everyday environment.

BY

ALFRED HOWELL

Director of Art Cleveland Public Schools

A FEW years ago I was discussing with a group of teachers the means whereby creative expression might be stimulated. One of the teachers present, from a mining town in Pennsylvania, complained of the sordid condition of her town and the utter impossibility of the children seeing beauty there. I suggested that even in an environment choked with coal dust there could be things that were capable of evoking some feeling of beauty. I also suggested that she take the mining areas as a basis, not only for graphic expression, but also as a means of inspiration for design and craft, such as block-printing. A year later I saw the same teacher and she informed me that not only had she reaped a reward through the satisfaction of exploring the environment for artistic expression, but that she was now bringing in exhibits from the outside that were having a marked effect upon the community itself in its appreciation.

Frequently a teacher may complain of the difficulties of providing the right kind of stimulation. I like to have them then look through the window with me. The scene may at first appear devoid of beauty in the ordinary sense . . . just broken-down shacks, discarded automobiles. But closer examination will produce surprising inspiration. It is a good thing to capture some of the characteristic features of our immediate environment; for art, like other subjects, should concern itself to some extent with the purposeful activities of the individual within his immediate surroundings.

There are many aspects of art as it is related to community life that we could discuss, whether in the appreciation of civic beauty, the function of the Art Museum, or even the designing of posters that have to do with significant community development, such as health, safety, Red Cross, Community Fund, and so forth. Our purpose this time, however, is to examine a project of a purely graphic and decorative character, in which some of the familiar scenes of the community were presented. Lincoln Junior High School, Cleveland, is a case in point.

The pupils set out to explore the possible subjects near at hand, especially those which appeared to be most typical of the tradition of the community. There were the domed Russian churches, (the community was settled years ago by Russian groups), the steel industries, the typical market places and the characteristic life of the people. To catch something of the rhythm of these features of the community was the main problem.

At first, when the teacher spoke of the beauty of the neighborhood it was difficult for the pupils to comprehend. Perhaps they were conscious of the fact that the community, in its



"OUR NEIGHBORHOOD"

By Walter Meng, Age 14

An eighth grade student at Lincoln High School, Cleveland.



"RUSSIAN CHURCH"

By Charles Nolan, Age 14

Another interpretation of a neighborhood scene, sketched by a second student of this eighth grade class. Helen Kutis, instructor.

physical aspects, had made little progress. The houses were as they had been for many years. Entire areas were made dingy by the smoke of the adjoining industries. But the creative teacher will always show:

*"That even in the scum of things,
There always, always something sings."*

The first problem was to make a tour. They selected spots for possible subjects. Some started with back alleys. They afterwards discovered intriguing subjects in the interesting

(Please turn to page 23)

CHILDREN and CLAY

By
JESSIE TODD

University of Chicago Laboratory School



Children at the University of Chicago Laboratory School learn to work together.



CHILDREN'S art classes never drag if we have clay on hand. My Sixth Graders look forward to every session, for they delight in shaping the soft, smooth mass into art objects. Working in clay is a memorable experience, regardless of the facility of the sculptor. You are transformed into a builder, an architect. This sense of creating something that is their very own will make a deep impression on the minds of children. Those with an inferiority complex or shyness will gain new confidence in their own ability.

In my class, the children have plunged into clay sculpture with a zest that is a joy to behold. Figurines can always be found sitting on top of a cabinet, by the bulletin boards and in every nook and cranny, so that the entire room is alive and interesting. Children of eleven have surprising interest in the place of color and design in the final product. When the object has been formed by their hands, they turn to pigments, for, to them, the painting of the pieces is just as important as the modeling. And the ideas! A child's mind is always alive and exploring new possibilities. One youngster worked very carefully on "my new white skating shoes," rendering a pair in plasteline. No adult would have thought of choosing that particular subject for her.

The boys seem to prefer humorous clay portraits, usually of fanciful design and featuring men's features. Often they

ask permission to wander around the classroom so they may pick out individual works and combine them into special groupings. Borrowing a camera with a portrait lens, these Sixth Graders made many copies for their own scrapbooks, and to show the folks at home.

A few words of caution are necessary at this point. In order to keep the children interested, the working clay must be fresh and pliable. I have found that their interest waxes and wanes in direct proportion to the pliability of the art medium. And the working periods must be at least an hour in length, with a minimum of lecturing by the teacher.

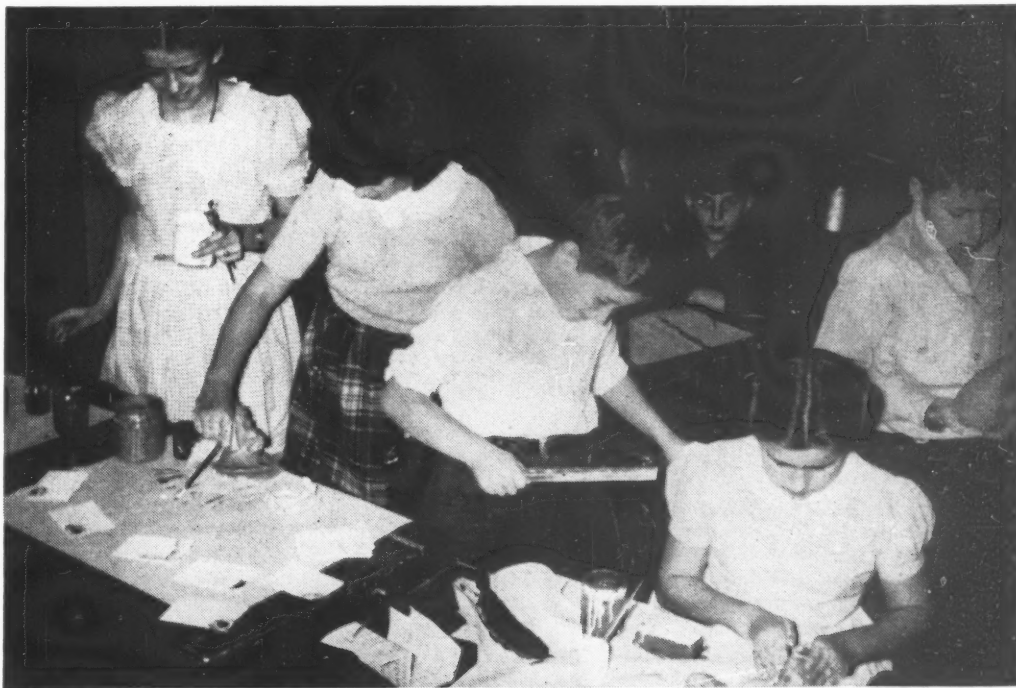
Children like the spirit of competition afforded by working with physical properties. They can match their own handiwork against that of their neighbor's. We have a glass case out in the hall in which these objects may be exhibited at regular intervals. This keeps the youngsters on their toes and raises the standard of work immeasurably. When they know their work will be seen by passers-by, they work furiously and the results are their best.

We vary our subject matter regularly.

One day the class project may consist of fashioning paper weights, and the next session may turn to caricatures. It is good to occasionally get away from clay itself, and let them explore the possibilities of tempera or papier mache, ink or chalks. Variety keeps them interested and quite often I receive the ablest compliment a teacher can hope for, when a student will look up from his or her work at the sound of the period bell and say to me, "Miss Todd, can't we have a few minutes more?" ●



Funny-faces in clay are favorite subjects . . .



These Sixth-Graders at the University of Chicago Laboratory School are each working on a project individually selected.

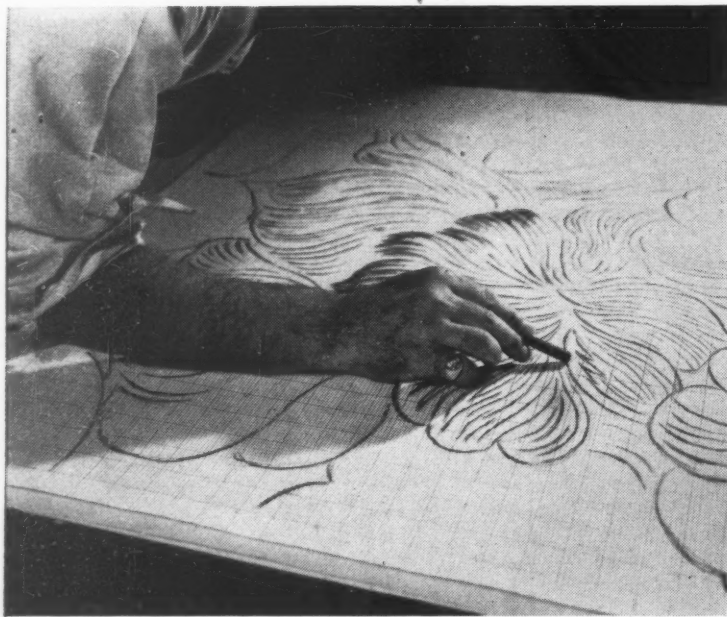
WEAVING:

Modern Magic Carpets



PHOTOS BY BIGELOW - SANFORD

1. Style takes the floor. The modern swirl textured Beauvais pattern adds color and design interest to this contemporary living room. The finished carpet represents months of painstaking work by artists, designers, colorists and scores of others responsible for the preparation of yarns and the weaving of carpet.



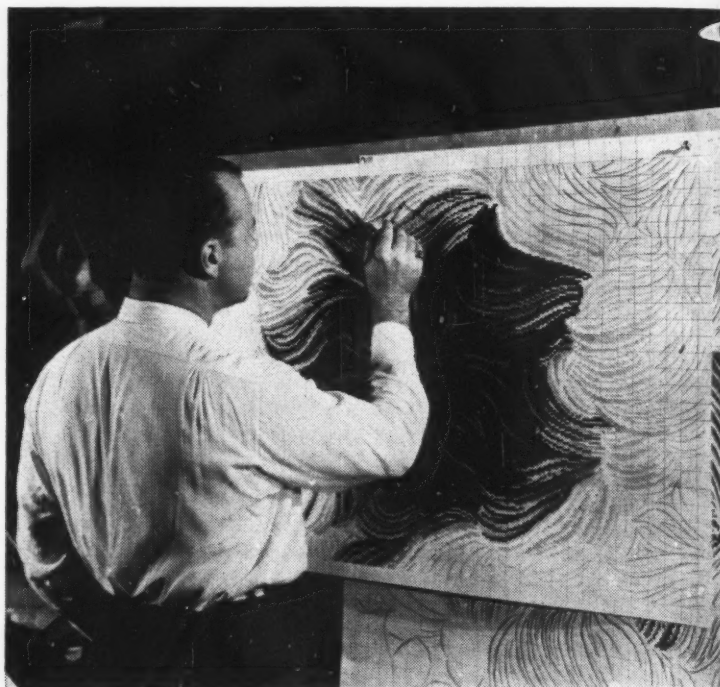
2. A new style is born. Design inspiration for the new swirl textured "Beauvais" is derived from a bouquet of leaves. Here the artist sketches the design in charcoal. Each tiny square in the paper represents one tuft in the finished carpet.

THE art of carpet weaving is an ancient one, stemming from early Persian and later French crafts.

Color, texture, and pattern are the elements of carpet style. Designers have at hand the latest information on trends in related home furnishings. Design inspiration for Axminster carpet today derives largely from natural forms; flowers, ferns, and leaves.

An entirely new approach in carpet styling is reflected in two "Beauvais" swirl texture patterns in self-color rose copper and yellow green. The highly textured effect is achieved through the combination of moresque and straight yarns. Rose copper, a natural complement to the popular yellow greens, is among the newest of the decorator colors.

In these pictures you see the integral steps of modern carpet design. ●



3. Color is added. Each square is colored separately, to show how the individual tufts of the carpet will carry out the artist's design.



4. Has the design been followed faithfully? The first sample off the loom is checked. The colors are true, and the reproduction of the design accurate. The sample is now submitted to a series of laboratory tests before it is finally approved and entered on the weaving schedule.

Keeping an eye on NORWEGIAN ART-CRAFTS



Ceramics, Hand Painted by Ragnhild Hvalstad and Lily Scheel

IN the field of Ceramics, the Norwegian peoples have long been a leader. Working with native clays, the Norsemen produce pottery and ceramicware that is at once striking, dignified and of modern simplicity. Machine methods have invaded the field in the matter of speeding up the mechanical steps, but the artistry of design and shaping is done entirely by hand.

The process of manufacture follows these lines:

The clay, which originates mostly from Western Norway, is put into the mixing machines from where it emerges in the shape of big, fat, dark grey sausages. After it has been weighed into the amounts required by various objects, the pottery maker takes over. Perched upon a high chair in front of an electrically turned potterboard, he seizes the lump of clay, works at it with swift and deft hands, until, with what seems only a few moments, the finished object has emerged in the shape of a vase or, perhaps, a teapot.

After the ready-shaped objects have dried sufficiently, they are taken into large electric ovens for the first baking. This takes from ten to twelve hours, at a temperature of 940 degrees *celcius* (1724° F.). They are then dipped in a glazing mixture, and after all rough surfaces are evened out, the pieces are turned over to the decorators.

Very earnest looking young men and women, they are all deeply immersed in their job of painting designs and intricate patterns on the pottery ware. The goods are placed on a circular board, and the various paints are applied with the expertness acquired after years of training. The ready-painted objects are then taken into the ovens for a second baking, from where they finally emerge as finished articles.

Pottery making in Norway has had its period of growth and stagnation, but archeological evidence tells us that it was well known in prehistoric times. There was very little output in the Middle Ages until about 1700. In the middle of the 17th century the faience of *Herrebo*, near the town of Halden and at Drammen, gained a great reputation for distinguished quality. The fine skilled and artistic works, at the

(Please turn to page 23)

A REPORT FROM THE LAND OF THE VIKING
ON THE LATEST DEVELOPMENTS IN CERAMICS

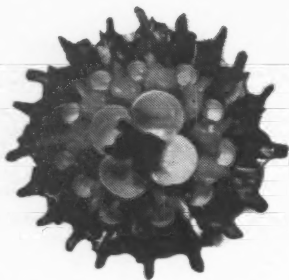


Prime examples of Norwegian ceramicware.



NORWEGIAN CERAMIC GROUP

By Solveig Hallen



Shell Craft Jewelry

By

STARENE SWINEFORD

Art Teacher, Bentley School, Berkeley, Calif.

IF you're looking for a most unusual art hobby, the students of Bentley School, in Berkeley, California know the answer. Shell jewelry has proved to be one of the most popular craft projects of the school year. Some students made pins, earrings, barrettes, and combs, while others ornamented small bottles, jars and boxes. These things were lovely and delicate—most suitable for a dressing table. The results of this endeavor were pleasing and professional in appearance. The students proudly gave their pieces of shell craft as gifts to friends and relatives.

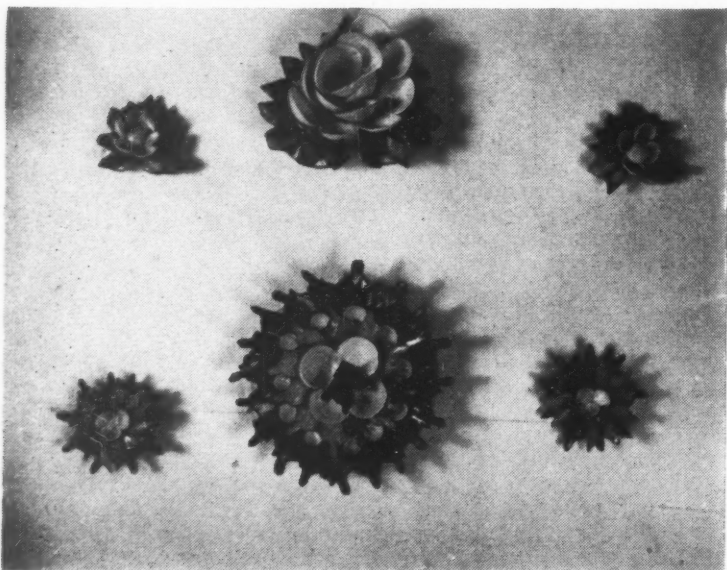
The materials necessary for shellcraft jewelry are inexpensive and the mechanical process is simple. Since the shells are quite tiny a certain amount of dexterity is needed to handle them.

We obtained all our materials from one supply house. Plastic blanks for brooches, earrings and barrettes are available in many shapes and sizes. Pin backs and earring clips are fastened to the blanks with airplane glue or household cement. The shells are affixed in the same manner. The smallest shells are more easily handled with tweezers. Some students worked entirely with tweezers while others preferred to work with their fingers.

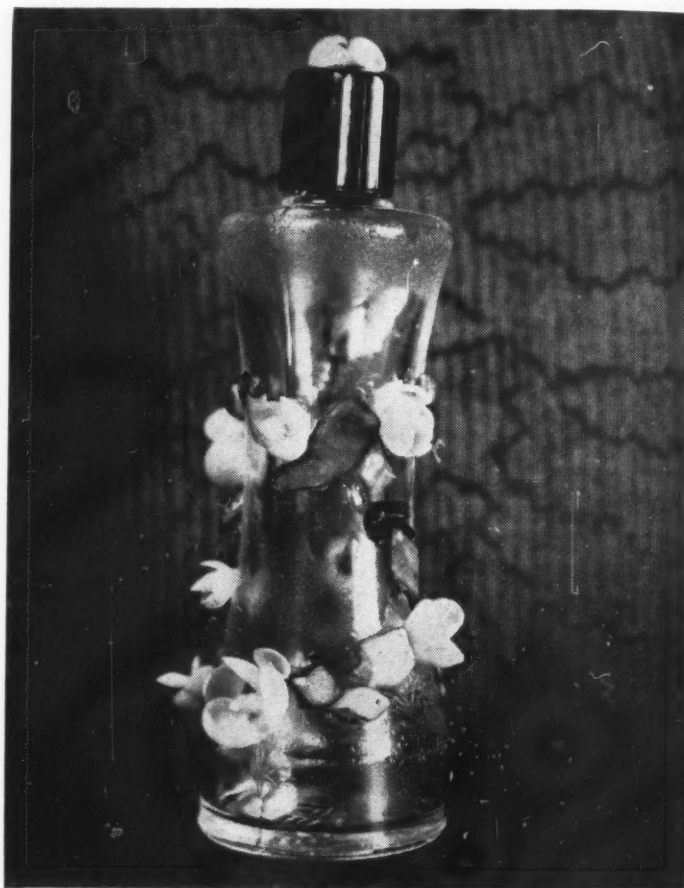
The shells are also available in a full range of colors and with many shape variations. The work pictured here was executed with apple-blossom, cup, and rice shells. Each kind was ordered in both large and small sizes. They can also be ordered in pearl finish. Gar fish scales in two shades of green were used for leaves. These were also ordered in other colors and used for flower petals.

THE PROCEDURE TO FOLLOW

First the student selects a theme. Then an area, the exact size, is blocked off on paper. If the craftsman is using a jewelry blank, he can simply draw around it. If a bottle is to be utilized, an outline of the proper size is sketched. Boxes



Delicate brooches and earrings, made of colorful bits of seashell, by students of Bentley School.



BRUCE OBLER

Dressing table perfume bottles may be easily fashioned and make ideal gifts.

or jar tops are indicated by a square or circle.

Using shells, various combinations are sketched on paper until a good design is achieved; one that is well proportioned and pleasing in color.

Being able to work directly with the material gives the hobbyist a "feel" for the limitations and variations possible with the medium. And, working directly maintains a higher level of interest.

The design on paper is a guide. Each shell may be dipped into glue then put in place, or a small dot of glue can be put on the article and the shells quickly arranged before it dries. It dries rapidly, so a very small amount should be used at a time. Great care should be taken not to smear glue on the shells, for this spoils their delicate appearance. Glue is easily handled if it is applied with tooth picks.

The worker is urged to proceed with caution and place each shell exactly. It is usually better to start in the center of a piece and work out to the edges.

PROJECT OF VALUE TO STUDENTS

This project emphasizes the importance of arranging objects within a given space and in an orderly fashion, to make a
(Continued on page 21)

The Art Educators Column

OFFICIAL ORGAN FOR ALL ACCREDITED TEACHERS AND
ORGANIZATIONS IN THE ART WORLD.

AWARD WINNERS: The national Design Competition of the Kentile Company was recently won by Professor and Mrs. Harold Westcott of Georgia. He is an Associate Professor of Art at the University of Georgia Joseph Fujikawa, graduate student in Architecture at Illinois Institute of Technology, has been awarded the \$1,000 First Prize for a design of a community center. The co-sponsors of the "hidden talent" competition were the Museum of Modern Art in New York, and the *Architectural Record*. Fujikawa, an outstanding student at Illinois Tech during his undergraduate days, was appointed to the Chicago architectural offices of his former instructor, Ludwig Mies Van der Rohe, who heads the University's Dept. of Architecture.

Balcomb Greene, Asst. Professor of Art at Carnegie Tech, was selected as "Man of The Year" in Art by the Pittsburgh Junior Chamber of Commerce and also by the Arts & Crafts Center of that city. Greene is one of the country's leading abstract painters.

BEAUX-ARTS CONTEST WINNERS: Art student, William P. Craig, of U. of Illinois, has been announced as winner of a National Design Contest sponsored by Beaux-Arts Institute of Design. Second place went to Penn. State's Carl L. Kohler; Joan Lam of the U. of Penn. took third prize and fourth prize was taken by Robert D. Warner of the U. of Illinois. The competition called for architectural layout for a Kindergarten and Elementary School building.

APPOINTMENTS: Three visiting instructors were added to the summer session staff of the Art Department at Stanford University. James Lechay, of Iowa State, was added to the faculty of Painting instructors; Philipp Yost, Design; Edith Mitchell, State Director of Art Education in Delaware, art-education instruction.

"DESIGN" NOW ON NEWSSTANDS

● Readers in the Greater New York area may now obtain additional copies of *DESIGN* from their local newsstand dealer or in various art and department stores. As always, each issue turns up many requests for extra copies, and we usually find that the demand soon exhausts the supply. It is suggested that interested parties contact the editorial offices, located at 337 SOUTH HIGH STREET, COLUMBUS 15, OHIO as soon as possible after each issue, so that disappointment may be averted. If you are unable to obtain copies from your local news dealer, it is suggested that you advise him of your desires, so that a copy may be reserved for you.

ARCHIPENKO LECTURES: Alexander Archipenko, internationally known sculptor, recently lectured at Carnegie Tech. for the students of the Department of Fine Arts. He holds the distinction of being the subject of ten literary works.

A. D. I. SELECTS OFFICERS FOR '49: At the annual meeting (held at the Beekman Towers, in N. Y. C.) the American Designers' Institute announced its executive officers for the current year as: Ben Nash, of New York University, **president**; Henry Glass, **Vice President**; Dan Jensen, **Treasurer**, and Ann Franke, **Secretary**. Guest speakers at the Convention were Jan Juta of UNESCO, who described his findings in a recent trip to South Africa to study native design, and Rene D'Harnoncourt, of the Museum of Modern Art, whose topic was "Industrial Design of Today."

N. A. E. A. REGIONAL MEETINGS: The National Art Education Association has scheduled four Regional Meetings for this Spring, in order to accommodate its more than three thousand members. The dates of the meetings are as follows:

Western Arts Association: Hotel Adolphus, Dallas, Texas. March 23-26. For details contact: George S. Dutch, Peabody College for Teachers, Nashville, Tenn.

Eastern Arts Association: Hotel Statler, Boston. April 6-9. For information contact: Lillian Sweigart, State Teachers College, Kutztown, Pa.

Southeastern Arts Association: John Marshall Hotel, Richmond, Va. April 14-16. Contact: Ruth Harris, 111 W. 11th Ave., Johnson City, Tenn.

Pacific Arts Association: Time not yet scheduled. For information contact: Dr. Ray Faulkner, Stanford University, Stanford, Calif.

ARTISTS PAY TRIBUTE TO FORMER TEACHER: Celebrated American artists Jack Levine, Mischa Richter, Milton Robbins, Hyman Bloom and many others, have presented original examples of their work to art teacher, Jeanette Alpert, who, in the 1920's was head of the Children's Art School of Boston. Now married to Rabbi David B. Alpert, the popular instructor and former faculty member of the Museum of Fine Arts of Boston, will exhibit the paintings during May, at the couple's 20th Wedding Anniversary.

ARTIST TURNS AUTHOR: Edvard Johnson, Instructor in Commercial Art at the University of Georgia, has just authored an article on "Graphic Techniques" for the advertising magazine, "Southern Advertising & Publishing." He is a former student of the Chicago Art Institute. ●

SHELL CRAFT JEWELRY:

(Continued from page 20)

"design". Shells have a fragile quality and it was important that the design be in keeping with their character.

Some students became so interested in this work they ordered personal supplies, so they could continue with their new hobby-craft at their own initiative.

* * * *

Kindly accept my thanks for introducing me to a really acceptable publication dealing with art . . . I shall consider it an investment far beyond monetary expenditure.

M. S. Nemo
Art Instruction, Inc.
Minneapolis, Minn.

The Latest in Books

AS REVIEWED BY

Design's Book Editor

PICASSO: Pantheon Publishers, N. Y. C.

A deluxe edition of fifteen large-size color plates, covering the artist's earlier work, period of 1903-1937. For admirers of the prolific Spaniard's technique these will prove a revelation; for art collectors, a noteworthy addition. The majority of the paintings are in a more literal vein than Picasso's present-day abstractions.

TOULOUSE-LAUTREC: American Studio Books, N. Y. C.

A portfolio of twelve lithographs by the young, ill-starred genius of Montemarte, who, born an aristocrat, lived his thirty-two years in dissipation and squalor producing his unique masterpieces of brevity. The world of Lautrec, himself a dwarfed hunchback, was peopled with fascinatingly evil and humorous personalities of the demi-monde. Music Halls, the race-track, cabarets and the private world behind shuttered doors

were the themes of Henri-Toulouse Lautrec's more than 350 lithographs, of which a dozen are reproduced in this portfolio. Several are commercial poster-designs, rendered for perfumers of Paris. Selected from the collection of the Philadelphia Museum of Art.

100 WORLD'S GREATEST PAINTINGS: Book-of-Month Club, 385 Madison Ave., N. Y. C.

Generally excellent reproduction makes this collection of full color prints (9" x 12") a gem for either your library files or for framing. Each of the prints is accompanied by a full descriptive text, covering the artist's biography and the analysis of the painting. The Book-of-the-Month Club is offering this special collection, enclosed in a hard cover, to its legion of subscribers. It was not possible, of course, to cover all the truly great works in one such collection—and some connoisseurs of art may differ on

the respective merits of some works included and the deletion of others—but, on the whole, it is a criterion of fine art in painting.

SEARCH FOR THE REAL: by Hans Hofmann. Addison Gallery of American Art, Andover, Mass. \$4.50.

A series of art essays by Hans Hofmann, illustrated with his own work, covering a half-century of endeavor. Intended for the serious student and teacher. A majority of his earlier paintings have been destroyed in the two World Wars, but enough are represented to give the reader a comprehensive outlook, and his work after 1930 is fully covered.

SIMULATED STAINED GLASS: by Ruth Case Almy. Harper & Brothers, N. Y. C. \$3.50.

This is for the enthusiastic amateur who wishes a clarified picture of the history and technique of stained glass creation. It is a how-to-do-it book, with many line drawings of the procedures involved, utilizing the *Frengosi Method*. For the more advanced student, Miss Almy has prepared a discussion of the art as originally conceived and executed by the medieval Cathedral artists, all of whom, of course, were nameless in the Twelfth and Thirteenth Centuries. By

(Please turn to page 25)



Artista Tempera for Papier Maché Work

Whatever the papier maché method used—whether paper is used exclusively or is combined with other materials, such as Clayola, Artista Tempera is usually the preferred method of decorating the finished object because of its velvety finish and unusual brilliance of color. A practical consideration is the fact that Artista Tempera can be used a second time over a first coat without flaking off.

BINNEY & SMITH CO.

New York 17, N. Y.

Makers of Crayola Crayon and Other Gold Medal Products

To insure the success of your papier maché work, always use Firma-Grip Paste.



The Norse craftsman's hands are familiar with the feel of wet clay. For over three hundred years, Norway has led the way in European pottery.

NORWEGIAN ART CRAFTS:

(Continued from page 19)

time under the influence of the Rococo rated among the highest standards of European pottery. In the first half of the 18th century, production again was almost discontinued. In 1847, Egersund Faience resumed the output, and later Porsgrund porcelain and faience came into production. Their great variety, in superb design and quality, have established a reputation for excellent quality and artistic feeling.

In the surrounding suburbs of the towns of Oslo, Stavanger and Trondheim, a number of pottery makers are operating, in larger and smaller units.

The series of small pottery works maintain a high standard technically, as well as artistically.

A wanderer in the Norwegian shopping districts, will not



The potters are trained from an early age in their craft. Here a young man removes the pottery from the oven after a final baking.

go far before he sees gaily decorated dishes, dinner sets, saucy looking tea pots, and great big jars, filled with branches of flowering shrubs. It is obviously a part of good living to enjoy artistic forms and colors. Things shaped entirely by hand constantly increase the number of real connoisseurs, as well as affording a general appreciation among all who seek artistic charm in a modern home. The technique in itself has no secrets, other than professional skill, esthetic evaluation of form and colors, and creative ideas.

The cultural movements of a country are reflected in its pottery. Nothing could be more inspiring therefore, than an exchange of ideas, character, expression, among nations. Thus, the art of Pottery, in a universal sense, may also be a mirror of the cultural standard of the World. ●

NEW HORIZONS WITH ART:

(Continued from page 16)

group of churches, the green patina on the domes being particularly attractive to them. The distant landscape of belching smokestacks held something of the dynamic power of industry. When the students were able to visualize the possibilities of such scenes under changing conditions of day or night, they attacked their problem with remarkable enthusiasm. As their teacher pointed out: "It was not long before they were out making sketches on their own and bringing them to the classroom for further interpretation."

They were taught not only to make rapid impressions of what they saw, but also to capture the feeling and the mood of the subject. These youngsters were taught to recognize essentials and to disregard irrelevant detail. No specific limitations were placed on the materials and technique to be used. Water colors, tempera, charcoal, black ink were all used accord-

ing to individual preference. Some scenes were realistically treated and some were more distinctly decorative. The cumulative effect of the project was to inspire the pupil to seek further. As soon as children embody in their expression the stuff of experience they begin to push out the frontiers of their environment.

We may not be able to measure the success of such a project except in its relation to the development of human personality. It is not the artistic achievement with which we are concerned, but rather the pupil's discovery that the common things of life can be seen with a new vision. Any creative act, however crude it may be, could well be the flower of the child's achievement. This is what psychologists have referred to as "*the victorious attitude toward life*." Projects such as these must have vital meaning for the pupil; not only do they make him feel that he is an integral part of his community, but that it is possible to uncover things for artistic interpretation that would otherwise escape his eyes. ●

AN INEXPENSIVE HOBBY: *Linoleum Block Prints*

OF all advanced forms of artcraft, Linoleum Block Printwork is perhaps the most inexpensive to the hobbyist, for it requires only a few carving instruments, a piece of linoleum and some printer's ink. With these basic tools, it is possible to create many lovely and decorative items. The prints that you obtain from your linoleum block may be placed upon paper, silk, fabric of almost any type, or even upon opaque glass. Like its twin, the wood cut, linoleum blocks have been used as an inexpensive type of newspaper or magazine engraving in the past. We are interested in it as an art medium.

Designing the block is the most im-

portant step for one must be able to foresee what the printed result will be. And if it is for an all over design, the effect of the repeat must be pre-visualized. In case you use an all-over pattern, it is well to design several units, so that the relation of the repeats may be well studied. It is important here to have the units repeat in such a way that the joint will come in some convenient part of the design and be as little noticed as possible. A careful tracing is made and transferred to the piece of linoleum. Some persons use a thick, though easily cut, quality, unmounted. Most people, however, find it convenient to have it mounted on a wood block one inch high,

and cut the exact size (as shown in the illustration.) It is well to indicate in some manner, such as pencil line or white tempera paint, what parts are to be cut, in order to avoid a disastrous mistake.

Several different kinds of cutting tools have been used: regular wood carving tools, pen-knife, razor blades, or the regular linoleum tools or gouge. When the block is cut, printer's ink is next rolled on a metal or glass plate, by means of a brayer or roller, and the block is inked by passing the loaded brayer over the surface of the block in several directions. It is important to secure printer's ink which is suitable in weight. For this

(Continued on page 25)



A few tools, a piece of linoleum, printer's ink, and . . . a finished block print!

HOME DECORATING:

(Continued from page 8)

You will soon get to recognize your errors of balance and composition, and if the first few are not works of art, following pieces will benefit by your practice.

Children's work should certainly be hung up, and it should be matted and framed with all due respect. Their uninhibited pictures and designs are often richly attractive in form and color. It will do your heart good to see Johnnie and Mary's eyes sparkle with pride and joy as you tell them how nice their pictures are and hang their best ones. By participating in and contributing to the family art enterprise, youngsters will develop a basic interest in the arts, the home, and cooperative living.



Cut out designs are simple to fashion. This one, which hangs in the author's living room, is by his five year old son.

Shopping expeditions for original paintings may be as near as the neighborhood school or as far as a big-city gallery. The family will experience all the anticipatory thrill and keen delight of a venturesome excursion. Seeing the new pictures, comparing them with those of the old masters in the books, making choices, arguing likes and dislikes, and checking with the critics . . . all this is tangible art education for parents and children.

Schools and colleges hold regular exhibits of paintings by students or faculty members. One may purchase good pieces of work at a very reasonable price from these potential masters of tomorrow. At the various local exhibits of amateur artists we can find fresh paint-

ings at low cost — often lower than their actual value.

One might pay a friendly visit to the painter himself and note what pictures he has on hand. If the children could see him at work it would be a real thrill for them. Children are eager emulators and a trip like this would inspire them.

It is not at all necessary to seek big-name artists to get good paintings. Work, refreshingly new, and of high quality, is being produced by painters yet untouched by fame or fortune. A big name, moreover, is big sometimes because of a current fad or clever promotion.

Art and artists will flourish where there is an appreciative audience. As a people we can increase the amount of talent and genius among us by participating in, and supporting, creative activities.

Summarily then, family enterprise in art means esthetic venture for every member.

In the modern home, a room that really lives, artistically speaking, must have art objects of our own time; it shouldn't be a sort of museum. A fresh work of art on a wall gives that wall genuine distinction. It is much more satisfying to hang an original on it than to put something there that can be found in a neighbor's home too. ●

BOOKS:

(Continued from page 22)

application of the steps offered in this book, it will be possible for small-town churches to fashion their own inexpensive stained glass windows and skylights.

AN INEXPENSIVE HOBBY:

(Continued from page 24)

purpose one should consult an experienced person or a printer who understands the problem involved.

For all practical purposes it seems best to have a pad of newspapers arranged smoothly over a very flat floor or other surface. Over this pad of newspapers is placed the paper or fabric which is to be printed. In the case of printing an all over design on a fabric it is important to have it tacked down securely. Muslin is a very satisfactory material for beginners. Your final results may make a unique greeting card, a printed scarf (waterproof it though!) or a mounted art print for the wall of your home. These are just a few suggestions; the application has endless possibilities. ●

EXHIBITIONS:

(Continued from page 3)

Cincinnati Modern Art Society: (Eden Pk.)

Jean Arp Show: First one-man exhibit of artists' less-known sculpture and collages. All work imported. Mar. 10 thru Apr. 3rd.

Pennsylvania

The Art Alliance: (Philadelphia)

Architecture: An exhibition of whole-house architecture, from Mar. 1 thru Apr. 3rd. . . . Edith Jaffy paintings, Mar. 5 thru Apr. 7th.



Rhode Island

School of Design: (Providence)

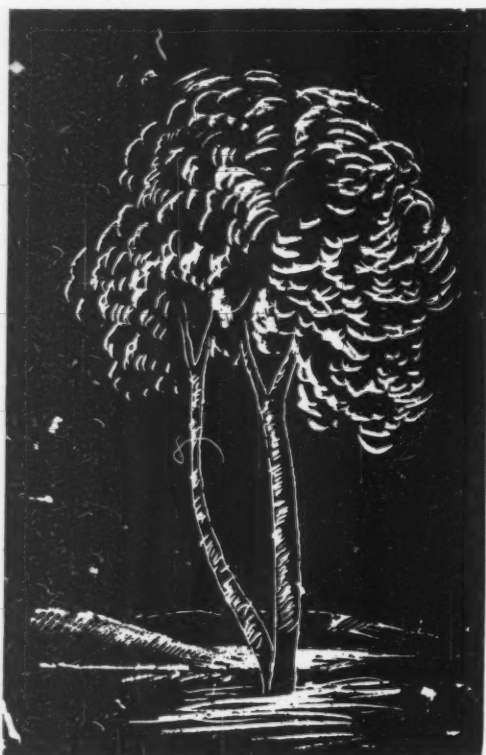
News Photos: "100 Best News Photographs" taken from Providence Journal collection. Feb. 20-Mar. 28th. . . . Paintings & drawings of Edna Lawrence at Providence Art Club (11 Thomas St.), Feb. 22 to Mar. 6th.

ANNOUNCING OUR LATEST COLUMN:

IN answer to popular demand, DESIGN will run, as a regular feature, Florence Lewison's exclusive column, "Going Around in Art Circles," starting with the April issue. The latest happenings in New York, the art exhibition center of America, will be digested and listed, along with news of special events and competitions.

Miss Lewison has recently returned from a two year period of research in Europe and is well qualified to edit this feature. She comes by her extensive knowledge and understanding of art, artists and art activities through her association with her prominent husband, Maurice Glickman, Director of the School for Art Studies in New York. ●

Let's Have Fun With Crayons



CRAYONEX ETCHING, Bogota High School, Bogota, N. J.

CRAYON ON WOOD

Good colored wax crayons are a delightful stain for wood and are easy to apply. Wood may be decorated by sketching a design direct on the article, filling in the outlines with flat-tones rubbing in the direction of the grain. O-P Craft finishing varnish is ideal for sealing Crayonex designs to wood. Crayonex may be rubbed on wood surfaces heavily and then rubbed with a cloth containing just a bit of gasoline or banana oil, then polished with a soft cloth. Designs may be incised in the wood leaving natural wood color in contrast to the stained surfaces.

CRAYON OFFSET

This is an easy way to make attractive gifts, table favors, menus, etc. Choose a printed illustration, photograph or design of any kind. Make an offset sheet by rubbing a color of Crayonex heavily all over a sheet of thin paper. Place your picture over the piece it is to appear on, and insert the offset sheet under it, go over the outline firmly with pencil and the picture will offset onto the under sheet. If necessary go over your offset outline and fill in some parts with additional colors. Duplicate pieces may easily be made by this method.

CRAYON BATIK

This crayon method works equally well on paper or cloth. The wax crayon colors are not affected by water color or dyes and so can be used as the "resist" to cover the parts not to be colored. For paper, sketch design in light colors of Crayonex. With wide brush cover entire surface with Prang Water Color of a darker color which colors the paper only where there are no crayon markings. For cloth, draw and ink your design on paper. Fasten crepe de chine or other thin material over design. Start tracing the design on

the cloth using white Crayonex wherever you want the cloth to remain white. For tints rub the white Crayonex on less heavily and with about half as much pressure, turn material over and rub white again on parts to remain white. The fabric may now be dipped into any regular cold water dye and then hung up to dry. Ironing will remove the wax and if a soft diffused color is desired the cloth may be dipped in gasoline.

DESIGN

Crayons are popular for all general classroom uses on paper. They are also capable of producing the most finished artistry, and they are fun to use. Here are several suggestions and ideas for new and different effects with good wax crayons such as Prang Crayonex.

ETCHINGS

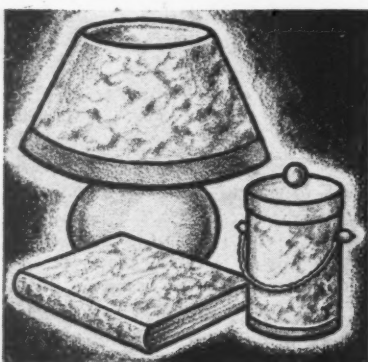
Use smooth finish paper covering the design area with an even tone of dark yellow. Then apply blue-green over the yellow. Trace a simple landscape design over the crayon area. Scrape away the sky and other background portions with a pen knife leaving the under color exposed. Other color schemes may be used. COLOR SHAVINGS may be saved and used to make party favors, book covers, lamp shades, gift wraps etc. by sprinkling the different colors on paper and running a warm iron over them.

CRAYON ON FABRIC

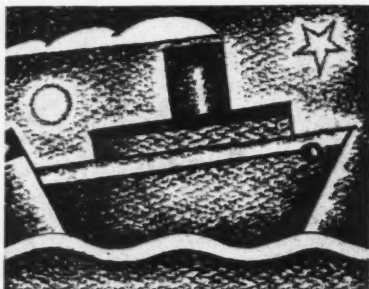
This is a popular craft on crash, linen, muslin, silk, georgette etc. Sketch design lightly on the fabric. Fill in the desired colors rubbing one over another for shades and tints. Pile up a good amount of color on the cloth. Rotating the crayon in use, helps hold a good point. To set the color put a well-dampened cloth over the back of the design and iron the color into the fabric. Crayonexed fabrics may be washed in warm mild soap suds.

CRAYON PRINTS

Children are fascinated when they make these prints. Select a subject with some dark values. Block in composition lightly and sketch the design in colors, filling in areas solidly. Use paper with a rough surface or "tooth". In coloring your sketch leave areas blank where you wish solid black to appear. With a brush, cover the entire surface with drawing ink and let dry thoroughly. Then with a pen knife scratch horizontally across the inked panel. The ink will flake off exposing the colored parts of your picture—remaining black where no crayon was applied. Your finished piece will have the quality and coloring of a fine wood block print. Line scratches in different directions to conform to contours adds interest.



CRAYONEX SHAVINGS



CRAYONEX ON PAPER



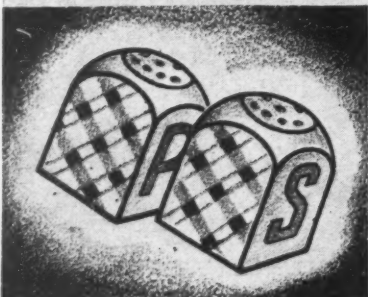
CRAYONEX ETCHING



CRAYONEX ON FABRIC



CRAYONEX - PRINTS



CRAYONEX ON WOOD



CRAYONEX-OFFSET



CRAYONEX - BATIK



CRAYONEX

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an **OLD FAITHFUL** *Tuned Palet* product . . .

Crayonex is one of a complete line of "Tuned Palet" mediums all based on the famous Tuned Palet color sequence. This "related" color principle simplifies the teaching of color harmony, and makes the progress of the student from one medium to another easy and confident.

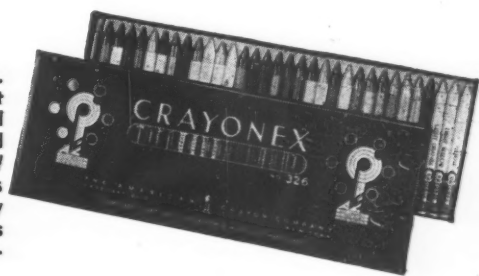
CRAYONEX NO. 323 (illustrated above) . . . the popular school package — 24 colors in attractive flat lift-lid box. Crayonex also comes in large and small sticks, and in a wide variety of assortments and packings.



A similar crayon superior to Prang Crayonex does not exist! School adopted, Crayonex is "tops" in the wax crayon field, excelling in color brilliance, harmony, blending. For best effects use Crayonex.

New

CRAYONEX NO. 326 . . . 32 brilliant colors — 6 special colors and gold and silver. Junior and Senior High Schools enjoy this unusually wide range of colors for their more advanced work.



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• *Portrait of Jennie* •



See page 9 of this issue.

Painted by the noted American Artist, Robert Brackman

